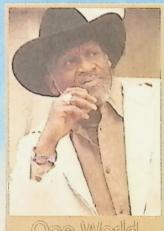


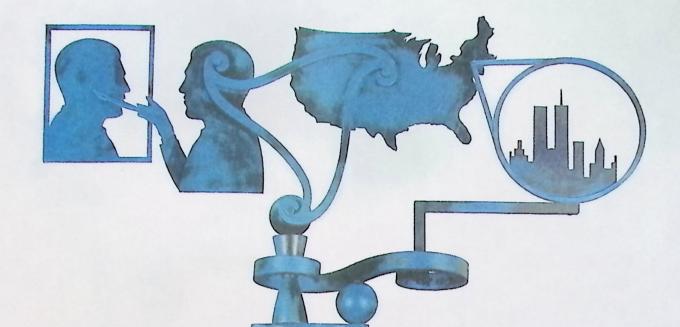
Oregon's Renewable **Energy Revolution**



One World Concert Semes

Season at a Glance





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To celebrate the 20th Anniversary of Ashland's Schneider Museum of Art, museum staff has chosen to present an exhibition of works by John Buck. A Montana resident, Buck was singled out because of his unique accomplishments as a sculptor, painter, and printmaker, which have brought him to the forefront of contemporary Northwest art. The maturity, originality, and unwavering focus of his work have made him part of a generation that has attracted the attention of art lovers all over the country, and caused the Northwest to be considered a significant region for the growth and development of contemporary art.

2

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John Buck, BLUE PALETTE, 2002, jelutong wood w/acrylic, 101.5" x 67" x 12.5"



St. Clair productions presents Tuva singing Huun Huur Tu on October 27th (see Artscene, p. 32).



The Ross Ragland Theater presents the RCS-Quartet San Francisco on October 19th (see Artscene, p. 34).



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ON THE COVER

Wind turbines at the Condon Wind Project in Gilliam County, Oregon generate enough renewable energy to serve 10,513 homes. Photo courtesy of Dennis Schwartz, Copyright 2006.

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October is Energy Awareness Month, and what better time to examine energy alternatives commonly known as "renewables." Paige Prewett, local writer and renewable energy advocate, takes the time to explain the various sources of "green power" in the Pacific Northwest, as well as to examine the profound economic, social and environmental impact of harnessing wind, waste, waves and the sun's rays. She writes a primer of sorts on how we, as Pacific Northwesters, can make an impact by choosing to buy renewable energy in order to create a sustainable energy future.

8 One World Concert Series: 2006–2007 Season at a Glace

By Maria Kelly

One World continues its tradition of presenting high quality international talent in Southern Oregon. The season includes musicians drawing from the various traditions inherent in North America, as well as some sharing traditions from distant lands. This fall marks the beginning of the One World Concert Series' 14th season!

Maria Kelly, *One World Concert Series* Producer, gives us a sneak peak into this season's diverse line-up. Artists include Leo Kottke, the Taj Majal Trio, Ladysmith Black Mambazo among others.



On Oct. 21st, songwriter Cheryl Wheeler performs her folk music show at the Unitarian Center in Ashland (see Artscene, p. 32).

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Jefferson Public Radio welcomes your comments: 1250 Siskiyou Blvd., Ashland, OR 97520-5025 (541) 552-6301 · 1-800-782-6191 (530) 243-8000 (Shasta County) See page 20 for e-mail directory.





The Digital r-Evolution

ou may well not yet have heard the term HD Radio — but you will in the coming months and years. Just as the nation's television industry is engaged in converting from analog to digital transmission, so is radio. One big difference is that the FCC mandated that all TV stations be converted and has set February 17, 2009 as the point at which current analog TV transmitters will be turned off. Viewers will all have to purchase new digital TV sets — or

converter boxes — before that date or lose the ability to receive TV programs.

Radio has no federally mandated cut-off date for the termination of analog transmission — which is likely to endure for at least another decade — but the digital tide is flowing in.

Not everyone is happy about that change. I know one longtime broadcast

engineer who wistfully recalls the days when the first AM radio receivers, called crystal sets, could be made for a few cents worth of wire, a crystal and an oatmeal box on which to wind a big coil. Kids could do it (probably more easily than their parents) and did. There's nothing simple about digital radio transmission and no one is going to put together a set to receive those signals out of spare parts.

Some of the digital revolution is clearly hype. The word "radio" itself was a synonym for the excitement of a new, fascinating social frontier. Various companies marketed Radio-brand razor blades, cleanser, perfume, soap power, coffee and other commodities because the word "radio" meant something beside electronics to Americans in the 1920s. *Digital* is the 21st century equivalent. Most people don't really understand digital electronics or what benefits it necessarily conveys, but many have accepted the principle that "digital" is better than "not-digital" (not necessarily recognizing

that that means "analog"). So, to some degree, digital radio is being sold on the crest of that hype.

That's largely the case for satellite radio which has been with us for more than half a decade. Its two selling points have been its digital transmission, promoted as "CD-quality" (it isn't), and its range of programming choice. The downside, of course, is that it is a subscription service and the vast majority of Americans haven't embraced

the idea that they should subscribe to satellite radio, for \$12 per month, in the way many homes subscribe to cable TV.

HD Radio is a different thing entirely. While it will require special HD radios to receive, it isn't a subscription service. Just like conventional radio, it's free. Moreover, it truly is CD-quality — both on FM

stations and AM stations. Plus, it gives each digital radio station the opportunity to transmit more than one program simultaneously. On a radio tuned to a JPR frequency, for example, you could push the "A," "B,' or "C" buttons to choose between three different program choices. For JPR, which already offers multiple program services, those added choices may not seem important at first blush. But for radio stations which don't already have multiple program services, such as JPR's, those A, B, C buttons mean the opportunity to vastly increase the programming choices available to listeners.

Commercial radio stations are consciously approaching HD Radio as the marketplace antidote to satellite radio. "OK, you want more choices, here are more choices. And it's free."

HD Radio has other attributes. For example, for FM stations, especially those operating in the mountainous West, HD Radio is largely immune to multipath distortion (which occurs CONTINUED ON PG 25

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Jefferson Almanac

Diana Coogle

Learning through the Senses:

From North Georgia to the Siskiyou Mountains

was born on a California island, where the Pacific Ocean laid the cadence of its heartbeat over mine. After a childhood in the South taught me to use my senses, I returned, like migrating salmon and monarch butterflies, to the place where birth rhythms called — to the West Coast.

I learned to smell on my grandparents' Kentucky farm - tobacco curing in barn rafters, barnyard manure of cattle

and hogs, hay being baled in the fields — and at my home in the North Georgia woods, with the smell of sweet gum bark, sun-warmed pine needles, and the heavy, damp moss I replanted in my secret rock garden. I knew the sweetness of

wild rhododendrons from hiking on the Appalachian Trail, the fetid thick smell of the Okefenokee Swamp from canoeing there, and underground dankness from spelunking in Alabama caves. Now, on the mountain where I have lived for three decades, I know the vivid sweet smell of Oregon grape blossoms, the vanilla smell of Ponderosa pine, the pungency of incense cedar, and the acrid stink of the stink bug.

In my childhood my mother taught me to belong to the land by naming what I see and hear: a green figure in a green sheath — a jack-in-the-pulpit; a flash of red in a dogwood tree — a cardinal; a three-syllable whistle from the woods at dusk — a whippoorwill. From those lessons I learned to name my neighbors in nature on my mountain in Oregon: shooting star, pedicularis, ox-eyed daisy, Applegate paintbrush. I know the meadowlark's trill, the drumming of grouse, the whir of a rufous hummingbird in my honeysuckle. I know the spotted owl swooping through

the firs, the great blue heron flying into my swimming hole, and the osprey splashing into a lake to rise with a fish.

When my sisters and I caught a chameleon, my father showed us its color-changing magic. When we brought home from the woods a black and yellow, hard-shelled creature we called a turtle, he explained why it was a terrapin. When bees swarmed on a tree limb, he wiped them bare-armed into his hive, telling us,

"Swarming bees don't sting." He taught us to recognize copperheads, black snakes, and garter snakes, to walk unafraid in the woods. Today, therefore, I honor the bears and cougars in my woods, the snakes in my garden, and the bats in

my house. I swim in the cold mountain lakes of the wilderness as much at home as newts and dragonflies.

During the barefoot summers of my Georgia childhood, I tread lightly on the earth, recognizing thorns and caterpillars before stepping on them, squishing my toes in the mud of warm summer rains. Here on the Oregon mountain, my foot recognizes sharp pebbles, the pointed tips of oak leaves, and the hard carapaces of scorpions and stink worms before it crunches down.

These lessons of my childhood — lessons of nature and of the senses — have been the foundation of my life.

postage from Laughing Dog Press,

Diana Coogle's new book Living With All

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COVER STORY

A Climate for Change: Oregon's Renewable Energy Revolution

By Paige Prewett

esterly winds stream off the Pacific Ocean, coursing a path into the Columbia River Gorge. The air is channeled between the canyon's enormous walls, filling the sails of windsurfers, passing through the Cascades and continuing past massive hydropower dams. The air spills out in a steady current of motion, swirling across the rugged foothills of north central Oregon toward the Wallowa Mountains. Here, in a remote corner of the state, gigantic turbines harvest the energy of the wind, producing clean electricity.

In October 2006, fully 337 megawatts of wind power are online in the state, enough to power more than 84,000 Oregon homes. Yet Oregonians are largely unaware of the state's current ability—or its vast potential—to meet electricity demands with wind, solar and other clean energy resources.

With some inspiration, ingenuity and willpower, Oregon's bounty of green power can be harvested in a truly sustainable way, benefiting residents for decades to come.

The greatest of these benefits are clean air, healthy waters, and a stable climate. Renewables protect and preserve natural resources, slow the advance of global warming, and could help to avert a growing energy crisis.

Investments in renewable energy also improve the state's economic well-being. Like buying pears from the local farmer, when

energy sources, dollars remain in the regional economy. Conversely, millions of dollars leave Oregon each year to import coal and natural gas. In a dream-come-true, wind power and other renewable resources would be a source of revenue for the state in the same way that California already buys Northwest hydropower. Furthermore, diversifying the regional power supply provides some protection against a

shortage of one energy

source or a price spike

in another.

the Northwest builds and buys its own

The single most powerful action inclividuals can take to propel renewable energy forward is to buy it.

Wind turbines harvest clean energy at the Nine Canyon Wind Project located near Kennewick, Washington. Photo courtesy of Renewable Northwest Project.

Rural economies in Oregon are already benefiting. When 50 additional turbines came online in 2005 at the Klondike Wind Farm in Sherman County, the local high school's cheering squad and marching band joined in the ribbon-cutting celebration. That's because revenue from 16 existing turbines paid for their new uniforms and instruments. In the first year of operation, tax revenues from the turbines were over \$20,000 per turbine, a direct benefit to the County's schools, roads, fire protection and health programs.

Oregon farmers and ranchers, through leasing arrangements with wind developers, are earning \$2,000 to \$6,000 per year, per turbine for hosting the machines on their land. Because turbines have a small footprint, crops can continue to grow and cattle can still graze; the traditional lifestyles of farming and ranching families are maintained. With an additional income, they are buffered against droughts, diseases and other disasters. As in Sherman County, wind projects help rural governments increase their tax base, and the community benefits with better public amenities.

Building a new energy infrastructure also creates jobs. Employment opportunities in all renewable industries are growing. From engineering, technical and construction occupations, to legal, administrative and marketing professions, the variety of career paths will continue to expand. Oregon Institute of Technology now offers a Bachelor of Science in Renewable Energy Systems—the first of its kind in the U.S.—for students wishing to join the clean energy workforce.

A Powerful Predicament

Despite abundant potential in Oregon and across the country, non-hydropower renewable resources currently meet just over two percent of the U.S. electricity mix. Nationwide, nearly half of the electrical power supply comes from coal, almost twenty percent comes from nuclear power and natural gas provides another sixteen percent. Hydropower provides 6.5 percent of the nation's power.

Human activity now occurs on a scale that affects the climate of our planet. Electricity generation accounts for 38 percent of all carbon dioxide emissions nationwide, and is the single largest source of greenhouse gas emissions in the country. The threat of global warming can not be seriously addressed without an earnest and vigorous effort to transform our current electric infrastructure.

Yet to satisfy our thirst for power, the amount of coal consumed continues to grow. In addition to its heat-trapping habits, coal impacts human health by polluting the air we breathe, releasing mercury into the environment, and contributing to the destruction of forests, mountains and ecosystems through mining. Natural gas, often regarded as a cleaner alternative because it produces less air pollution, is also a climate-altering fossil fuel composed mostly of methane-this in addition to the impacts of its production, storage and transportation. And while nuclear energy does not have dirty emissions, its radioactive waste dangerously persists for over 200,000 years, and presents environmental and security issues.

It's time to revolutionize the status quo, to begin making smokestacks, reactors and pipelines a thing of the past.

On Winds of Change

Oregon is currently sixth in the nation for installed wind turbines. Stateline Wind Energy Center, straddling the border of Oregon and Washington near Pendleton, is the Northwest's largest wind farm, with 454 turbines, and a 300 megawatt generation capacity—enough electricity to power 75,000 typical Oregon households. Another 430 megawatts of wind projects are currently under construction in Oregon and Washington, with an additional 600-700 megawatts likely to be built in the next two years.

Though few travelers through northeastern Oregon have witnessed these off-the-beaten-path facilities, contemporary wind turbines are a sight to behold. Towering 20 stories above the earth, with 100 foot-long blades, a typical turbine can generate enough electricity to power approximately 250 Northwest homes per year. Wind is now the fastest growing source of electrical power in the world, with turbines spinning in Danish seas, Egyptian deserts and Australian dairy lands.

These modern machines are superior to earlier wind technologies, evolving not only to harness more power, but also to minimize impacts on wildlife. Turbine blades are longer and spin much slower than older models, and unlike their predecessors the newer towers do not provide perching opportunities for birds. As part of the permitting process, Oregon wind farms must undergo rigorous environmental analyses to ensure that any

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City of Ashland Conservation Division www.ashland.or.us/conservation 541-488-5306

Douglas Electric Cooperative www.douglaselectric.com 800-233-2733

Emerald People's Utility District www.epud.org 541-746-1583

Energy Trust of Oregon www.energytrust.org 866-368-7878

Eugene Water and Electric Board www.eweb.org 800-841-5871

Oregon Department of Energy www.oregon.gov/ENERGY/ 800-221-8035

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Oregon/Northwest Renewable Electricity Resources

Climate Solutions www.climatesolutions.org 360-352-17(5)

Oregon Solar Energy Industries Association www.oregonseia.org 503-236-0367

Northwest Energy Coalition www.nwenergy.org 206-621-0094

Renewable Northwest Project www.RNP.org

Solar Energy Association of Oregon www.solaror.org 503-231-5662 potential impacts are identified and mitigated—to keep potential projects out of avian flyways, for example. Just as with any type of human development, wind turbines can have an environmental impact, but better technology, laws and project designs make modern wind farms much more wildlife compatible than those built twenty years ago.

A Bright Opportunity

Solar power, perhaps the best known of all the renewable energy resources, has recently experienced something of a renaissance. Interest in harnessing the sun's power has waxed and waned for over 100 years, with the energy crisis of the late 1970s driving a short-lived national effort to develop this most obvious energy supply. With the stabilization of energy prices and changing political tides, the wellspring of research and development dollars for solar power dried up.

Now, a quarter of a century later, solar power is once again in vogue. Across the globe, residential-sized to grid-scale projects are being built. Construction of the world's largest solar facility began in June of this year—an 11 megawatt project in southern Portugal.

Solar potential in Oregon is better than many realize. Two-thirds of Oregon receives the same amount, or more, solar exposure than Florida. In fact, Oregon has better solar resources than both Germany and Japan, the two world leaders of total installed solar electric capacity. Even Portland and Eugene, with their renowned cloudy skies, can produce 80 percent of the electricity as a similar system installed in sunny Redmond.

The largest solar facility in Oregon and the Northwest is in the State of Jeffersonthe Pepsi Cola bottling plant in Klamath Falls. This locally-owned family business installed 172 kilowatts of solar electricity in 2004. Southern Oregon is also home to Solar Ashland, a 38.9 kilowatt project online since 2000. At the time it was constructed, it was the largest solar installation in the Northwest, and the forerunner to many other large projects now at work in the region. In June, a 24.75 kilowatt photovoltaic system began service at the Jackson County Expo in Central Point, serving as an educational model for hundreds of thousands of annual visitors. On the rooftops of local businesses, Encore Ceramics, Inc. in Grants Pass hosts a 29 kilowatt solar system. S&B

Construction in White City has installed a 17.8 kilowatt system, and the United Bicycle Institute in Ashland is powered by an 8.4 kilowatt system.

Thanks to tax incentives and rebates, there has never been a better time for Oregonians to tap this shiny and abundant natural resource. The Oregon Department of Energy currently offers tax credits up to \$6,000 for residential solar installations, while businesses can earn tax credits of up to 35 percent of the incremental cost of a solar energy system. The Federal government, as of January 2006, provides tax credits of 30 percent of the cost of the system, up to \$2,000. And the Energy Trust of Oregon offers cash incentives of up to

Solar potential in Oregon is better than many realize. Two-thirds of Oregon receives the same amount, or more, solar exposure than Florida.

\$10,000 for homes and businesses that install solar systems in Pacific Power and Portland General Electric service areas, plus free professional guidance. The City of Ashland offers a similar program to its customers. "Net metering" programs make the solar scenario even brighter. These programs allow customers to actually earn credit toward their next bill by selling excess power back to the grid.

Solid, Liquid and Gas

Wind and solar power are presently the most well known renewable resources, but they are not alone in their natural abilities to create a sustainable electricity supply. A variety of other viable sources are being explored in the Northwest.

Biomass is one such resource. When organic material derived from plants and animals is burned, stored energy from the sun is released as heat. Wood, the most common form of biomass, has been used for thousands of years for cooking and heating. Wood scraps can also be burned to produce steam for making electricity and to power industries. Biomass One in White City is a 25 megawatt cogeneration plant that recovers 355,000 tons of wood waste from regional homes, businesses and landfills each year. This fuel is converted into electricity and distributed to Pacific Power cus-

tomers in the Rogue Valley—enough energy to power 20,000 homes.

When natural materials decompose, methane gas (CO4) is released, and can be captured and burned to generate power. Methane is a highly polluting gas, with over 20 times the global warming impact of carbon dioxide. The good news is, when methane is burned it becomes carbon dioxide, resulting in a net benefit: the potency of the greenhouse gas is slashed 20-fold and the power is put to use.

There is perhaps no better place to find decomposing material than the modern resting place of our garbage: landfills. Methane gas produced by rotting food, paper and yard debris must be collected in pipes and flared off at landfills to prevent explosions and fires. At the HW Hill Landfill Gas Power Plant in Klickitat County, Washington, methane is harnessed and burned to generate 10.5 megawatts of electricity. The Coffin Butte Resource Project near Corvallis, Oregon, generates enough electricity to serve an estimated 2,000 households each year. And in southern Oregon, Dry Creek Landfill near White City is currently taking steps to construct similar technology, anticipating the generation of 3.2 megawatts of electricity, enough to power nearly 3,000 homes.

Elsewhere in Oregon, another form of solid waste is releasing gas for conversion to electricity. Affectionately referred to as "cow power," dairy cows with their multiple stomachs and milk-producing appetites generate an egregious amount of manure-an estimated 120 pounds of cow patties per bovine, per day! Located near Salem, Rickreall Dairy is home to more than 1,500 dairy cows, whose waste is expected to begin serving the electrical grid this year. In a procedure that capitalizes on natural processes, manure is stored in temperature-controlled anaerobic digesters, huge steel tanks designed to help bacteria thrive and decompose the dung. As it breaks down, methane gas is released and piped to a biogas engine where it is burned for power. The residual byproduct is a high quality soil amendment, a marketable commodity, plus the process improves fish habitat and water quality by keeping raw waste out of streams.

The power of water has been harnessed for millennia, at first for grinding grain and milling wood, and more recently to generate electricity. Oregon and Washington have enjoyed this clean, inexpensive source of power for over 75 CONTINUED ON PAGE 25



Everything in Moderation

n announcement to readers: I am banning the word "moderate" from this column as a noun or an adjective.

Journalism is, by necessity, an exercise in writing shorthand. We don't have the space to write out complex descriptions, so journalists label lots of things, especially in politics. But as time passes, the labels often lose their original meaning.

The noun "liberal" no longer means what it did 20-30 years ago, largely because of a concerted campaign by conservatives to change the meaning of "liberal" in the public mind. And today's "conservatives" are certainly not the conservatives of Dwight Eisenhower, Richard Nixon or even Barry Goldwater.

Arguably, the most abused word in the political lexicon is "moderate" used as an adjective or noun. Moderate is supposed to describe a politician who is in the center between the supposed right and left poles of our political spectrum. In practice, the word "moderate" is now being used to describe politicians just slightly to the center of the most extreme people on the political poles. "Moderate" is also being used to mischaracterize the few genuine political mavericks still around.

I have been uncomfortable with the term "moderate" for more than a year. I avoid "left-leaning" and "right-leaning" because it perpetuates the carefully cultivated myth that the right and left are the only positions in American politics and anyone in between must be a "moderate" or "centrist." Sen. Joe Leiberman, (D-Conn.) is an ornery maverick, not a centrist.

This issue was brought to a head by the following communication from a former editor and respected friend.

"I'm sorry to see you join in the rightward shift of the word "moderate." If moderation is where Ron Saxton is, god help us. This is along the lines of the Oregonian's puff piece on Gordon Smith the other day, which falls all over itself painting him as a moderate, while quoting him uncritically as saying that 'the Democratic Party are socialists."

"Hint: in current political discourse, moderate means 'very conservative,' conservative means 'extreme reactionary,' right-wing means holding political views that should not be possible for a bipedal creature possessing frontal lobes."

I'll leave it to you to agree or disagree with my friend's interpretation of the political lexicon, but he is indisputably correct that neither Ron Saxton nor Sen. Gordon Smith are "moderates."

Saxton is the most business-oriented candidate that Republican voters have offered Oregonians since Vic Atiyeh, a popular and reasonably effective governor during the recession of the 1980s. But Saxton's continuing attacks on public employee unions places him far to the right of Atiyeh, if you believe that the quality of working class life remains a left-right issue.

Smith has cultivated the image of "another Mark Hatfield." I covered nearly all of Sen. Hatfield's distinguished political career and Smith is no Mark Hatfield.

Hatfield was neither liberal, nor conservative. Hatfield was not a "centrist." Hatfield was a genuine maverick, much like the late Oregon Sen. Wayne Morse. By maverick, I mean a politician who is not an ideologue and who votes unpredictably.

Hatfield was probably the most pious elected politician in Oregon's post-World War II history — he was a devout Baptist — but he was never a reliable vote for the Christian Republicans and would not accept the political dogma of the Southern Baptist Convention which was becoming the unofficial established religion of government.

Hatfield married a Greek Orthodox woman and the couple was shunned by both families for years for marrying outside their religions. It was a soul-searing lesson in religious intolerance and Hatfield never forgot it.

Smith has been a reliable vote for

Christian Republicans and Christian nationalists whose theocratic dogma was relegated to the "lunatic fringe" in the not-so-distant past.

The political "center" doesn't move with the extremes of any political party. Polls show that more than half those polled believe "the country is moving in the wrong direction." The implication is that the country is moving too far to the left or the right and needs to move back toward the center.

I suspect many of those poll respondents do not accept that interpretation. I suspect they believe the country is marching in a totally wrong direction, back to the 19th century instead of toward the 21st. These citizens — they are probably not "voters" any more — are frustrated and angry at the way politicians are obsessed by the partisan confrontations in Washington, D.C. at the expense of the real problems in their everyday lives at home.

If I am right, then the word "moderate" no longer has any useful political meaning to such people, many of whom I number among readers of this column. From now on, I will try to find some shorthand to describe politicians who understand that our problems are not of the left or the right, but rather that a wholly new direction is required. Any suggestions from readers would be welcome.

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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Nature Notes

Frank Lang

Euphorbias

ne of Nature Notes' usual correspondents sent him a small, flowerless seedling plant and was told it would grow to several feet. The question, of course was, "What is it?" Questions like this are often fun. Then there is "I seen this bird." Tell me more. "Well, it was little and brown" Maybe questions like this aren't always fun.

The seedling in question looked a little juicy, succulent is a fancier word. Its stem was purplish with some green, its narrow, dark green, pendulous leaves had purplish mid-ribs. Its gestalt lead Nature Notes to break a leaf, and there it was, as he had hoped, milky juice oozing from the broken leaf. It was a member of the Euphorbiaceae, one of the few plant families in our flora that produce milky juice, or latex, another fancier word.

Other families with milky juice are the milkweed family, favorite nurseries for Monarch Butterflies, and source of the butterflies' foul taste. Members of the dogbane family also exude milky juice when damaged. And perhaps best known are certain members of the sunflower family such as dandelions.

Googling answered the question of which Euphorbia. Google, the famously useful internet search engine, was loaded with the name Euphoria; I selected the image button. In milliseconds, dozens of Euphorbia photographs and drawings appeared on the screen. More than one among the many looked very much like my seedling, but were tall adults. It was the mole or gopher plant, Euphorbia lathyris.

Mole plants and Nature Notes go back a long way together. Mole plants were a major feature in his father's vegetable garden. They were one of Papa's armaments, along with windmills, in his constant war on moles.

Papa thought vibrations in soil from the shaking of the pole of his hand-made windmills kept small subterranean mammals at bay. Nature Notes was unable to judge their effectiveness, and Papa was unwilling to experiment. Windmills in one year, out the next, might have answered the question.

He felt the same way about mole plants. Nature Notes remembers catching Hell, sorry there is no better word, for a child's well-intentioned attempt at weeding. Well, they looked like weeds to him. Is there any truth to the effectiveness of Euphorbia lathyris in the mole/gopher war?

Internet sources indicate the mole plant is not effective against small subterranean mammals, and that it may become a serious weed that can cause all kinds of human havoc when we come in contact with the milky juice. In the past beggars used the juice to cause pity-producing blisters. Human overdoses cause a delicious array of symptoms from burning mouth to diarrhea, with rigidity, frigidity, vertigo, and delirium among others. Children have been poisoned. Some California women pickled mole plant fruits thinking they were capers. Apparently, severe but not fatal poisoning resulted. Nature Notes dodged that bullet.

Poor Papa. He just didn't understand poor mole. Moles are insectivores that are after underground beasts, worms, grubs, and larvae. They don't eat plants and have no real interest in his garden except for its fine soil and subterranean prey. Of course, there was always the risk of tunnels down a row of seedling carrots. The war continued until Papa gave up gardening. Nature Notes bets that moles and mole plants are still there.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.





2006-2007

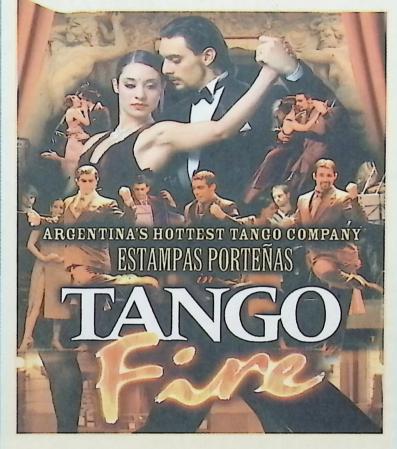
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Tickets and information at www.cascadetheatre.org or at (530) 243-8877



October 17, 2006 / 8pm

or nearly two hundred years, the tango has been the dance that expresses love — a dance that conveys the complexity of passion between a man and a woman. Tango -Argentina's gift to the world — is one of the most alluring and exciting dance forms, requiring sensuality and intrigue, raw energy and knife-edge precision. At its best, tango is simply irresistible!

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Record Searchlight



One World Concert Series: 2006–2007 Season at a Glance

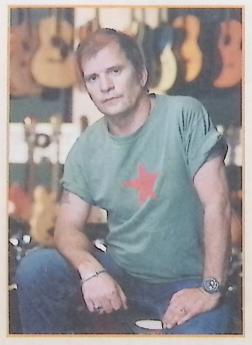
By Maria Kelly

he calendar turns and the seasons change. Again we are enjoying the onset of autumn and the launch of a new season of performances in the *One World Concert Series*. This year's series includes concerts with Planet Drum featuring Mickey Hart and Zakir Hussain, Steve Earle with Allison Moorer, Natalie MacMaster, Ladysmith Black Mambazo, Taj Mahal Trio and Leo Kottke.

The One World Concert Series opens the season with Grammy Award winning masters of percussion, Planet Drum on September 27th, 2006 at the Craterian Ginger Rogers Theater in Medford. Planet Drum is a summit of rhythm genius featur-

ing Mickey Hart, Zakir Hussain, Sikiru Adepoju, Giovanni Hidalgo, and members of The Dub Psi Lab. Winning numerous critics' and audience polls, Planet Drum has been recognized as an all-star global fusion percussion ensemble that defines the term "world beat". In celebration of the fifteenth anniversary of their Grammy Award for their self-titled debut, the group will tour for the first time in nearly a decade; reuniting longtime collaborators and Planet Drum founders Mickey Hart (formerly of the Grateful Dead) and classical tabla virtuoso Zakir Hussain. The performance will include the debut of new material as well *Planet Drum* classics.

Steve Earle will perform a solo concert on October 5th, 2006 at the Historic Ashland Armory in Ashland. Allison Moorer will open the show. Steve Earle is one of the more compelling figures on the American cultural landscape. Few artists have been consistently willing to speak their minds, while maintaining a commercial presence. As a songwriter he enjoys a gift for writing lyrics that reduce vast, soul-searching narratives into four or five verses with catchy bridging choruses. As a guitar player, his contribution to the emergence of progressive country music into the wider rock arena is enormous. Indeed, there is every reason to believe that the entire genre of "alt. Country" would not exist without Earle's ground-breaking extension of what used to be



Steve Earle

called "folk-rock." Allison Moorer began touring and collaborating with Steve Earle in 2004. Though Earle's influence is felt in Moorer's music, the vision is uniquely Moorer's. In a sea of very serious singer songwriters, Allison Moorer has taken her artistry to the next level with a series of melodic rock 'n' roll gems which embark upon an intensely personal, yet instantly recognizable, journey.

One World is delighted to welcome the return of Cape Breton fiddling sensation Natalie MacMaster to the Rogue Valley on October 21st, 2006 at the Craterian Ginger Rogers Theater in Medford. A major talent, MacMaster's live performances are a

testament to her incandescent musicianship and boundless energy featuring foot-tapping rave-ups, heart rendering ballads and world-class step dancing. Constant international touring has proven she is equally adept at setting the house on fire with her

exceptional band as she is at hypnotizing a crowd while alone in the footlights. Natalie's fiddling fireworks on both traditional and contemporary Celtic melodies are delivered with ferocious energy felt by her musicians and audience alike. To simply describe an evening with Natalie MacMaster is a difficult proposition; many of her enraptured fans often leave her show completely speechless.

Ladysmith Black Mambazo will perform on January 24th, 2007 at the Craterian Ginger Rogers Theater in Medford. For more than thirty years, they



Allison Moorer

have merged the intricate rhythms and harmonies of their native South African musical traditions with the sounds and sentiments of gospel music. The result is an uplifting musical and spiritual alchemy that has inspired a worldwide audience. Ladysmith Black Mambazo is regarded as South Africa's cultural emissaries; and their music has been declared a national treasure. In the mid-1980s, Paul Simon incorporated Black Mambazo's rich harmonies into his Graceland album - a landmark 1986 recording that was considered seminal in introducing world music to mainstream audiences. A year later. Simon produced Black Mambazo's first U.S. release, Shaka Zulu, which won a Grammy in 1988. The group has scored eight more Grammy nominations; and won a second Grammy in 2005 for their album, Raise Your Spirit Higher - Wenyukela. The group celebrates twelve years of democracy in the Republic of South Africa with their recent release, Long Walk to Freedom, a collection of twelve new recordings of classic Mambazo songs with numerous special guests, including



Ladysmith Black Mambazo

Melissa Etheridge, Emmylou Harris, Taj Mahal, Sarah McLachlan, Natalie Merchant, and Zap Mama.

One of the most prominent figures in contemporary blues, Grammy Award winning singer and multi-instrumentalist. Tai Mahal will perform in a trio format on February 15th, 2007 at the Craterian Ginger Rogers Theater in Medford. Tai Mahal has played an enormous role in revitalizing and preserving traditional acoustic blues. His remarkable voice ranges from gruff and gravelly to smooth and sultry; and he plays over 20 instruments, including the National Steel and Dobro guitars. Despite his roots in the blues, Taj Mahal has taken a musicologist's interest in a multitude of international folk and roots music. The African-derived heritage of many forms of music has allowed him to explore his own ethnicity from a global perspective and to present the blues as part of a wider musical **CONTINUED ON PAGE 17**



2006



left, The Importance of Being Earnest (2006): Kevin Kenerly & Jeff Curnnings right, Cyrano de Bergerac (2006): Robin Goodrin Nordii & Rex Young

Photos by Jenny Graham.

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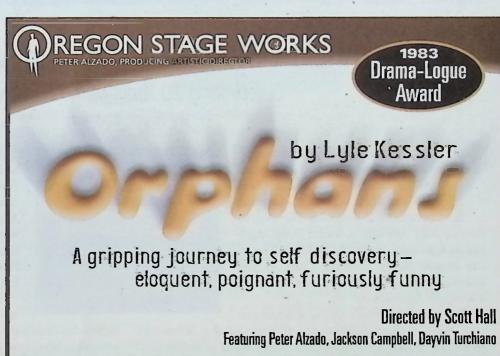
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Puss 'n Boots

Celebrating 15 Years and Thousands of Lives Saved

By Robert Casserly

uss 'n Boots is an annual Halloween-themed benefit for Friends of the Animal Shelter (FOTAS), a nonprofit that helps take care of and find homes for homeless pets at the Jackson County Animal Shelter.

Maria Kelly, a former JPR announcer and producer of the *One World Concert Series*, is a FOTAS volunteer who helps emcee Puss 'n Boots. "Since this is the event's 15th anniversary, we're pulling out all the stops to make it the best ever," Kelly said. "Last year's event was so successful that it will be hard to beat, but FOTAS has an amazing corps of dedicated volunteers, so people can expect another great party this year."

For the past two years Puss 'n Boots has been voted one of the region's "most fun fundraisers" by the readers of *Sneak*



Marlene and Dan Mish at last year's Puss-N-Boots.

The 15th Annual Puss 'n Boots Costume Ball & Silent Auction is Saturday, October 28th at Ashland's Windmill Inn. *Preview.* This year's event at is expected to raise over \$20,000.

Another Puss 'n Boots volunteer is David Bjurstrom, a graphite-pencil artist of national acclaim and owner of Ashland's Bjurstrom Studio & Gallery. Bjurstrom donates artwork for the Puss 'n Boots raffle and assists William Bloodgood, Resident Scenic Designer with the Oregon Shakespeare Festival, with room decorations that help create the event's festive atmosphere. "I'm honored to be a part of the extended family of Puss 'n Boots volunteers," Bjurstrom said. "It's heartening to see people from so many different walks of life pulling together for a common cause."

In addition to original art like Bjurstrom's, the Puss 'n Boots auction includes jewelry, clothing, restaurant gift certificates, vacations CONTINUED ON PAGE 16

The Schneider Museum of Art's 4th Annual Art Affair

Celebrating 20 Years at the Schneider

By Joyce Epstein

ake the numbers four and twenty, combine them with art, an elegant dinner, fine wine and music, silent and live auction, add illuminating history and you have the Fourth Annual ART AFFAIR, a festive event starting at 6:30 p.m., Saturday, October 21st at the Rogue Valley Country Club, as the Schneider Museum of Art celebrates its Twentieth Anniversary.

Part of that history ties in uniquely to this year's theme. Celebrating 20 Years at the Schneider, when the Museum honors Claude-Marie Ward as recipient of the first annual Schneider Award for Extraordinary Contribution to the Schneider Museum and the arts community of Southern Oregon. One of the earliest supporters of the museum and first president of its Friends board, the award will recognize the tireless energy and enthusiasm she continues to bring to the community.

First Annual Schneider Award and Rick Bartow at the Art Affair, October 21, 2006, Rogue Valley Country Club. Information and reservations, Robin Parsons 541-552-8248 or www.sou.edu/sma. In addition, nationally and internationally acclaimed Northwest artist/sculptor Rick Bartow, whose paintings were exhibited recently at the Davis & Cline Gallery in Ashland, will be the featured speaker. His work is in many corporate and public collections, including the Museum of Man in Frankfurt and the Smithsonian's Museum of the American Indian.

The Art Affair, established four years ago with a mission to raise funds for the

Schneider Museum's wide array of educational and cultural programs, serves not only our regional schools, university students and faculty, but also families and the general public. Many in the community are unaware of these programs. According to museum director Mary Gardiner, our educational programming "reaches out to principals and teachers in 13 public school districts in Jackson, Josephine and Klamath Counties and, thanks to the Art Affair's CONTINUED ON PAGE 16



Splogging Through the Web

hen I first heard the term splogging, I thought of slogging, as in "slogging through the mud." As it turns out, the two are not that far apart. Splogging is what happens when spam meets blogging and slogging is to "make one's way with at a slow heavy pace", which is what it will feel like to search for information on the Web if splogging is not stopped.

Blogs are websites that contain chronological postings by the blog's author, commonly referred to as a *blogger*. There are approximately 70 million blogs currently on the Web. That number is growing daily. Many of us have probably been to a blog before either via a link from a website or as the result of a search using a major search engine such as Google.

Spam blogs—or *splogs*—are the unfortunate result of spammers using blogs to make money. By using automated software, sploggers scour the Web, automatically copying text that includes potential search terms: book titles, names, news events, recipes, etc. That search-term-rich text is then auto-assembled into gibberish and presented to search engines as a legitimate blog worthy of being indexed and presented as a relevant source of information.

Of course, no one actually reads the crap that is pumped out at splogs, which begs the question: How do sploggers make any money? A good question. And the answer is, interestingly, linked directly to the search engines (i.e., Google, Yahoo!, MSN) who want to eliminate splogs from their search results. Sploggers make their money-sometimes pennies at a time-by getting unsuspecting viewers to click on pay-per-click advertisements that are displayed adjacent to the nonsensical text. Those pay-per-click advertisements are offered through online advertising services, such as Google's AdSense. In Google's case, more than 70 percent of the company's annual revenue comes from its advertising services.

Believe it or not, splogging actually works. As with email spam and telemarketing, it's just a numbers game in which spammers only need to get a fraction of the visitors they've lured to a splog to click on an ad link and make some cash.

"The three main search engines [Google, Yahoo! And MSN] are gateways to a huge percentage of the global economy," said Anil Dash, vice-president of the blog hosting company Six Apart. According to

Dash, it only takes a small number of people to click on the ad link for the splogger "to make a lot of money."

Fueled by easy automation and greed, splogging is quickly becoming a growing problem on the Web. According to researchers at the University of Maryland, more than 50 percent of English-lan-

guage blogs are spam blogs. And while legitimate bloggers working in the blogosphere are creating about 300,000 new postings per day, the roboware in the splogosphere is cranking out 900,000 per day.

"The ever-increasing number of splogs is a significant problem that we have to combat," said Google's Blogspot manager Jason Goldman. Google's Blogspot (blogger.com) is one of the largest free blogging services available on the Web with more than 14 million blogs according to *The Blog Herald*, which actively tracks the trends in the blogosphere.

In addition to creating phony blogs, sploggers will inundate the comments feature of blogs with automated comments that contain links. For example, a splogger comment at a legitimate blog site might go like this, "A very insightful post! For more information about this topic, click here." Of course the "click here" doesn't actually go to any relevant content; rather, it takes

unsuspecting readers to an ad site. Or worse, it might lead to a *sportal*. As its name indicates, a sportal is like a web portal, which acts as a gateway to news, forums, and other packaged web content. A sportal, however, is a gateway to spam sites, a virtual cornucopia of click-able content that leads only deeper into a bottomless morass of spam.

While splogs and splogging may be annoying, they are not illegal. Blog servic-

es like Google's Blogspot and Technorati are working to create methods for identifying splogs and sifting them out from legitimate blogs and thus eliminate them from search results.

But even if they succeed in creating clever methods for identifying and canning today's slogging exploits, the war against spam will not end

there. As soon as companies like Google improve their ability to identify spam, the spammers come up with new ways to exploit the open access, low cost and flexibility of the Web. Meanwhile, those of us who just want to use the wonderful tools of the Web—search engines, blogs, websites, email—are left slogging through the spammers' digital mud.

Sploggers make their money—sometimes pennies at a time—by getting unsuspecting viewers to dick on payper-click advertisements that are displayed adjacent to the nonsensical text.

Scott Dewing is a technology consultant, analyst and writer with a B.A. in Journalism from the University of Oregon. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org.

Michael Feldman's Whad'ya Knows

All the News that Isn't

Cheney says Dems soft on liquids; Howard Dean tells him to dry up.

Still, first it's liquids, then solids and gasses. They'll have to pry my Crack Cream out of my cold dead hands.

If they do go ahead and ban lattes, laptops and cell phones, flying could be fun again!

I worry they're not going to let you dispense any liquids, either, which I have to do 3 or 4 times in flight.

The US and France hammer out a compromise letting Hezbotlah shell Israeli cities Mondays, Wednesdays and Fridays, and Israel bomb Lebanon Tuesdays, Thursdays and every other weekend.

Charismatic but shy leader Hassan Nasrallah to make weekly pronouncements to followers on Prairie Hezbollah Companion.

The state department has been beaming reruns of "I Love Lucy" to demoralize the Cuban public.

BP shuts off the Alaska pipeline just to reminds us they've got us by the barrels. A spokesman for British Petroleum says we can kiss their royal behinds.

They have sent in an entire Roto Rooter division to Prudhoe Bay.

The army says it's close to its recruiting goal: the army of one. Marines have found a few good men but that's about it.

The March of the Penguins ends on an East Texas highway.

Google says what happens in Google search stays in Google search.

That's all the news that isn't.

12 Noon Saturdays on JPR's **News & Information Service**

Puss'n Boots From p. 14

packages, theatre tickets, wine, crafts, veterinary care, home décor items, and much more.

After working up an appetite bidding on auction bargains, Puss 'n Boots partygoers can enjoy a gourmet buffet catered by Helena Darling. Darling has been cooking in the Rogue Valley since 1987 and is committed to using locally grown and organic foods. Through her catering and work at gourmet restaurants such as Primavera, Verdant, and Lithia Springs Resort, Darling has developed a reputation for innovative, seasonal menus. "I'm thrilled to be catering Puss 'n Boots this year. Knowing that the event's proceeds are for a good cause gives me even more reason to prepare an extraordinary menu that is sure to delight one and all," Darling said.

After dinner and a visit to the ice cream sundae table or the wine and spirits bar, revelers can burn off some calories dancing to Broadway Phil and the Shouters. The band's rhythm and blues groove has entertained fans at countless local appearances as well as shows with Huey Lewis, the Paul

deLay Band, Coco Montoya, and others.

Peggy Moore, FOTAS board president, said Puss 'n Boots proceeds are vital to sustain FOTAS' programs. More than 125 FOTAS volunteers help the shelter save stray and abandoned pets by walking and training dogs, socializing cats and kittens, providing adoption counseling and foster homes, promoting spay and neuter, taking ill and injured pets to vet appointments, showcasing pets at offsite adoption events, facilitating newspaper ads and a web site, fundraising, and much more.

"The funds and awareness raised at Puss'n Boots make a lifesaving difference for thousands of cats and dogs each year. We are deeply grateful to the people in the community who support FOTAS so we can support the shelter animals," Moore said. In 2005, the Jackson County Animal Shelter reunited 953 stray cats and dogs with their families, and found homes for more than 1,647 other homeless pets, making it the leading pet rescue agency in the State of Jefferson.

Tickets for Puss 'n Boots are on sale now at Paddington Station, 125 East Main Street, downtown Ashland, or call 541.821.8291. For more information about Friends of the Animal Shelter, visit www.fotas.org.

Art Affair From p. 14

fundraising efforts, bus transportation brings in more than 4,000 K-12 students to the art museum each year. Additionally, educational materials, which include previews of upcoming exhibitions and lesson plans, are provided throughout the school year, and docent-guided tours for school groups are provided at no cost to the schools."

Summertime brings four week-long art camps for ages 7–11. According to Rebecca Olien, the Museum staff's Art Education and Program Coordinator, "Music, puppetry and the integration of a wide variety of art techniques and materials combine to provide a quality art experience for young artists, with a focus on multi-cultural art." Gardiner adds, "It is through the Art Affair's fundraising efforts that we can continue to include an art educator on staff."

Since the Schneider Museum of Art first opened in 1986, more than fifteen thousand visitors a year have passed through the Palladian-style arch, mirrorreflecting glass facade and Art-Deco brass doors. Designed by the late post-modern architect Will Martin, it has come a long way since that first dream of a group of enthusiastic art lovers and advocates joined with the then Southern Oregon State College Foundation, the college's Art Department, and the vision and philanthropy of Florence and Bill Schneider "to broaden the reputation of this area," said its first director, Greer Markle, "as a cultural destination."

The current exhibition of Montana printmaker and sculptor John Buck brings his highly imaginative work as the Schneider Museum of Art continues to mount extraordinary exhibitions of regional, national and international importance and, through events such as the Fourth Annual Art Affair, to provide inspiration and enrichment to the community.

One World From p. 13



Leo Kottke

context. His music reflects this global perspective; and his abiding interest in musical discovery always makes for a fun and extraordinary evening of music.

For the past three decades, multi-Grammy Award winning guitar virtuoso, Leo Kottke has been indefatigable in his pursuit of a unique musical vision that' has placed him among the foremost acoustic guitar stylists of our time. He will perform Sunday March 4th at SOU's Music Recital Hall. Kottke's ability to embrace folk idioms and pop melodies as readily as he assimilates jazz and classical influences makes him unique among guitar virtuosi. Kottke is known for his self-deprecating, loopy sense of humor and quirky, yet brilliant, stage presence. His craggy baritone voice is reminiscent of folksinger Tom Waits or a more shortwinded radio personality and writer Garrison Keillor. Kottke has released over 21 LPs, winning seven Grammy awards, and has composed scores for film soundtracks, children's shows, and a symphony. For all its technical brilliance, wicked syncopation and harmonic sophistication, Kottke's music is eminently accessible.

All shows start at 8pm. For more information or to order tickets, a season ticket package or receive a *One World Concert Series* brochure, please call (541) 552-6461, or visit the *One World* website at www.oneworld-series.org.

Presented by Southern Oregon University and Jefferson Public Radio





STEVE EARLE SOLO

Opening act: Allison Moorer Thursday, October 5, 2006, 8 pm Historic Ashland Armory, Ashland



NATALIE MACMASTER

NATALIE MACMASTER

Saturday, October 21, 2006, 8 pm Craterian Ginger Rogers Theater, Medford

LADYSMITH BLACK MAMBAZO

Wednesday, January 24, 2007, 8 pm Craterian Ginger Rogers Theater, Medford

Craterian Ginger Rogers Theater, Medford LEO KOTTKE

TAJ MAHAL TRIO

Sunday, March 4, 2007, 8 pm SOU Music Recital Hall, Ashland

Thursday, February 15, 2007, 8 pm

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FOCUS

Rhythm & News Service

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Each Sunday at 9 PM tune in to the Rhythm & News Service for spirited reels and jigs, and haunting ballads of days gone by, harmonious strains and exuberant rhythms of new music born of deep roots during The Thistle & Shamrock. Hosted by Fiona Ritchie, Thistle comes to listeners from Edinburgh, Scotland. Ritchie beckons listeners to her radio soundstage, in the rich warm accent of her homeland. This month (October 29) Fiona Ritchie narrates "The Legend of Deirdre," a tale from Ireland's ancient cycles of mythologies. The narration is set to an original score by Michael and Jeff Danna, and includes performances on Celtic harp, flute, fiddle, whistle, accordion, mandolin, and Scottish and Irish bagpipes. Also, the band Ferintosh (fiddler David Greenberg, cellist Abby Newton, and harper Kim Robertson) visits the program (October 1) leads listeners through a distinctive blend of Celtic and Baroque music sourced from 18th century collections of Scottish airs and dance tunes. The Thistle & Shamrock airs Sundays at 9 PM following the Folk Show on the Rhythm & News Service.

Volunteer Profile: Todd Bjurstrom

A proud native of the State of Jefferson, Todd Bjurstrom was born in Klamath Falls almost twenty-nine years ago. He spent his formative years in the Portland suburb of Vancouver, Washington where, in high school, he discovered his love of theater. At twenty, Todd moved to Seattle to live and work and "grow up a little." He then attended Cornish College of the Arts, in Seattle, where he received numerous scholarships, awards and was featured on a gigantic billboard promoting the school. He graduated Cum Laude from Cornish, with a degree in Theater/Original Works in 2005.



Now an actor, in his first season, with the Oregon Shakespeare Festival, he was recently seen in *The Diary of Anne Frank* and currently can be seen in *The Merry Wives of Windsor*. Next season, Todd will play Charles in *As You Like It*, Fryer John in *Romeo and Juliet*, he'll understudy various roles and will teach workshops to school groups as part of the OSF Education Department.

Todd is delighted to be a part of Jefferson Public Radio and proud to call Ashland home... for now, anyway. Todd has moved up and down the West Coast during the last year, from Seattle to Los Angeles, then to Ashland. But now, Todd is a stone — happily gathering moss in Southern Oregon. Todd lives with his beautiful and ever-supportive, super-girlfriend, Diane Ozanich, and their wild pack of family dogs. Also, there's a cat, Judy.

Thanks Mom and Dad for your support and encouragement! Thanks Eric and Heidi, my older brother and sister, for taking good care of your baby brother, thanks to Uncle David Bjurstrom and Bill Bloodgood for making my Ashland transition a smooth one. Thanks to the glorious State of Jefferson for calling your native son back home!

Rhythm & News www.ijpr.org 3:00pm Afropop Worldwide **Stations** Monday through Friday 4:00pm World Beat Show **KSMF 89.1 FM** 5:00pm All Things Considered ASHLAND 5:00am Morning Edition 6:00pm American Rhythm **KSBA 88.5 FM** N. CALIFORNIA STATIONS ONLY: 8:00pm Grateful Dead Hour 7:50am California Report 9:00pm The Retro Lounge **KSKF 90.9 FM** 10:00pm The Blues Show KLAMATH FALLS 9:00am Open Air **KNCA 89.7 FM** 3:00pm All Things Considered BURNEY/REDDING Sunday Numath Fals 90 9 5:30pm Jefferson Daily KNSQ 88.1 FM MT. SHASTA 6:00pm World Cafe 6:00am Weekend Edition 8:00pm Echoes 9:00am Marian McPartland's Piano Jazz **Translators** 10:00am Jazz Sunday 10:00pm Late Night Jazz with Bob Parlocha 2:00pm Rollin' the Blues CALLAHAN/ FT. JONES 89.1 FM 3:00pm Le Show 4:00pm New Dimensions Saturday CAVE JCT. 90.9 FM Radding 89.7 5:00pm All Things Considered **GRANTS PASS 97.7 FM** 6:00am Weekend Edition 6:00pm Folk Show PORT ORFORD 89.3 FM FM Transmitters provide extended regional 10:00am Living on Earth 9:00pm Thistle & Shamrock ROSEBURG 91.9 FM 11:00am Car Talk 10:00pm Music from the Hearts of Space YREKA 89.3 FM 12:00pm E-Town 11:00pm Late Night Jazz/Bob Parlocha FM Translators provide low-powered local service. 1:00pm West Coast Live

CLASSICS NEWS www.ijpr.org



strongest transmitter and provides cover-

age throughout the Rogue Valley.)

service.

• FM Translators provide low-powered local

Stations

KSOR 90.1 FM* ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM ASHLAND

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM

KOOZ 94.1 FM MYRTLE POINT/ CODS BAY

KLMF 88.5 FM KLAMATH FALLS

KNHT 107.3 FM RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition 7:00am First Concert

12:00pm Siskiyou Music Hall 4:00pm All Things Considered

4:30pm Jefferson Daily

5:00pm All Things Considered 7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:30am JPR Saturday Morning Opera

2:00pm From the Top 3:00pm Played in Oregon

4:00pm All Things Considered

5:00pm EuroQuest

5:30pm On With the Show

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition 9:00am Millennium of Music

10:00am St. Paul Sunday

11:00am Siskiyou Music Hall

2:00pm Indianapolis On The Air

3:00pm Car Talk

4:00pm All Things Considered

5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

Translators

Bandon 91.7 Big Bend, CA 91.3 Brookings 91.1 Burney 90.9 Camas Valley 88.7 Canyonville 91.9 Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1 Coos Bay 89.1 Crescent City 91.1 Etna/Ft. Jones 91.1 Gasquet 89.1 Gold Beach 91.5 Grants Pass 88.9 Happy Camp 91.9

Klamath Falls 90.5 Lakeview 89.5 Langlois, Sixes 91.3 LaPine. Beaver Marsh 89.1 Lincoln 88.7 Mendocino 101.9

Mt. Shasta, McCloud, Dunsmuir 91.3

Merrill, Malin. Tulelake 91.9 Port Orford 90.5 Parts of Port Orford. Coquille 91.9 Redding 90.9 Sutherlin, Glide TBA Weed 89.5

News & Information www.ijpr.org



o AM Transmitters provide extended regional service.

FM Transmitter

Stations

KSJK AM 1230 TALENT

KAGI AM 930 **GRANTS PASS**

KTBR AM 950 ROSEBURG

KRVM AM 1280 FUGENE

KSYC AM 1490

KMJC AM 620 MT. SHASTA

KPMO AM 1300 MENDOCINO

KNHM 91.5 FM BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service 7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here and Now 11:00am Talk of the Nation

1:00pm To the Point 2:00pm The World

3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.) Tech Nation (Fri.)

5:00pm On Point

6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes (repeat of 3pm broadcast)

7:00pm As It Happens

The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money 9:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know 2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts

6:00pm Fresh Air Weekend 7:00pm New Dimensions

8:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money 12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm Documentary Hour

6:00pm People's Pharmacy

7:00pm The Parent's Journal 8:00pm BBC World Service

Jefferson Public Radio

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/ programs). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (www.ijpr.org) under

"JPR Programs." Also use this address for.

- Questions about programming volunteer opportunities
- · Comments about our programming
- For story ideas for our daily newsmagazine, The Jefferson Daily send us e-mail at

daily@jeffnet.org

Marketing & Development e-mail: westhelle@sou.edu

Inquiries about:

- · Becoming a program underwriter
- · Making a planned gift to benefit JPR
- · Ways to spread the word about JPR
- Questions about advertising in the Jefferson Monthly

Membership / Signal Issues e-mail: whitcomb@sou.edu

Ouestions about:

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- Questions about fundraising volunteer opportunities
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General inquiries about JPR:

- · Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG

5 FM KNY 6G KOOZ 94.1 FM

KNYR 91.3 FM

KSRG 88.3 FM

YREKA

KNHT 107.3 FM

RIO DELL/EUREKA

MYRTLE POINT/COOS BAY
LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

KLMF 88.5 FM

KLAMATH FALLS

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, Calendar of the Arts at 9:00 am, Featured Works at 9:05, and As It Was at 9:30.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, As It Was at 1:00pm, Featured Works at 2:05, and Earth & Sky at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes Nature Notes with Dr. Frank Lang at 8:30am, and Calendar of the Arts at 9:00am.

10:30am-2:00pm

JPR Saturday Morning Opera

Join host Don Matthews as he presents the best of recorded operas both new and classic.

2:00pm-3:00pm From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wideranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates October birthday

First Concert

Oct 2	M	Beethoven: Choral Fantasy, Op. 80
Oct 3	T	Copland: Duo for flute and piano

Oct 4 W Ponce: Concierto del Sur

Oct 5 T Handel: Suite No. 7 in G minor

Oct 6 F Robert Herberigs: Cyrano de Bergerac

Oct 9 M Saint-Saëns*: Cello Sonata in C minor, Op. 32

Oct 10 T Paul Creston*: Partita, Op. 12

Oct 11 W Mozart: Piano Concerto in E flat, K. 449

Oct 12 T Herbert: Columbus Suite

Oct 13 F Carlo Besozzi: Oboe Concerto No. 1 in C

Oct 16 M Zelenka*: Oboe Sonata No. 4

Oct 17-24 Pledge Drive Special

Oct 25 W Bach: Concerto in A minor, BWV 1044

Oct 26 T Shostakovich: The Age of Gold

Oct 27 F Paganini*: Terzetto Concertante

Oct 30 M Haydn: Piano Trio in C

Oct 31 T Jean-Fery Rebel: Tombeau de Monsieur de Lully

Siskiyou Music Hall

- Oct 2 M Schubert: Quintet in C. D. 956
- Oct 3 T Borodin: Symphony No.1 in E flat
- Oct 4 W Telemann: Overture in D from Tafelmusik II
- Oct 5 T Rachmaninov: Piano Concerto No. 2
- Oct 6 F Beethoven: Violin Concerto in D
- Oct 9 M Rautavaara*: Angel of Light
- Oct 10 T Spohr: Quintet No. 2 in G
- Oct 11 W Boccherini: Guitar Quintet in C, La ritirata di Madrid
- Oct 12 T Vaughan Williams*: String Quartet No.1 in G minor
- Oct 13 F Zemlinsky: Symphony No. 2 in B flat
- Oct 16 M Rameau: Les Indes Galantes

Oct 17-24 Pledge Drive Special

- Oct 25 W Bizet*: Symphony in C
- Oct 26 T Sylvius L. Weiss: Lute Sonata No. 21 in F minor
- Oct 27 F Paganini*: Violin Concerto No. 4 in D minor
- Oct 30 M Delius: Florida Suite
- Oct 31 T Toch: Symphony No. 4

Classics & News Highlights

JPR Saturday Morning Opera with Don Matthews

October 7 · I Lombardi by Verdi

Richard Leech, Samuel Ramey, Patricia Racette, June Anderson, Ildebrando D'Arcangelo, Anthony Dean Griffey, Yanni Yannissis, Luciano Pavarotti, Jane Shaulis, Metropolitan Opera Orchestra & Chorus, Jemes Levine, conductor.

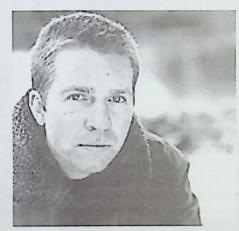
October 14 · Sarema by Zemlinsky

Karin Clarke, Laslo Lukas, Norbert Kleinhenn, Andreas Scheel, Juri Zinovenko, Nick Herbosch, Florian Simson, Chorus of the Theater of Trier, State Orchestra of Trier, Istvan Denes, conductor.

October 21 · PLEDGE DRIVE SPECIAL - ALL REQUEST PROGRAM

October 28 · Il Matrimonio Segreto (The Secret Marriage) by Domenico Cimarosa

Dietrich Fischer-Dieskau, Julia Varady, Arleen Auger, Julia Hamari, Alberto Rinaldi, Ryland Davies, English Chamber Orchestra, Daniel Barenboim, conductor.



Leif Ove Andsnes performs Schumann, Beethoven and Mompou on *St. Paul Sunday*, October 1st.

From The Top

October 7 · This week From the Top is in Elgin, IL featuring outstanding musicians from 14 to 18-years-old ... including a young pianist from Wyoming performing Rachmaninoff, and a teenage violinist from here in Elgin performing Lutoslawski, a teenage flute trio from nearby



Alexander Von Zemlinsky (1871–1942), composer of *Sarema*, broadcast on October 14 during *JPR Saturday Morning Opera with Don Matthews*.

Chicagoland performing Carl Czerny. The Elgin Youth Symphony closes the show with a wonderful performance that features bagpipes.

October 14 • This week, From the Top heads to sunny Palo Alto, CA for a show featuring talented young musicians. Highlights include a 32-member all-string orchestra from San Anselmo, CA and the award-winning Luna Trio.

October 21 · Pledge Drive Special

October 28 • From the Top goes into the archives to revisit some great performers and great performances. Audiences will reconnect with a cellist who was first turned on to contemporary music by playing a new work on From the Top, and is now a member of the Pittsburgh New Music Ensemble; a young trumpet player and composer who is now working as a composer and musician in Hollywood; and a marimba player who has become a successful business consultant and fund-raiser for the arts.

St. Paul Sunday

October 1 · Leif Ove Andsnes performs Schumann, Beethoven, Mompou

October 8 · Thomas Hampson, baritone; Craig Rutenberg, piano

October 15 · Phantasm

October 22 · Pledge Drive Special

October 29 - Guarneri String Quartet perform Mozart, Ravel, Dvorák



The Guarneri String Quartet performs Mozart, Ravel, and Dvoråk on October 29th during St. Paul Sunday on the Classics & News service.

A "Heart Healthy" recipe from



Jorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on Zorba Paster on Your Health, Sundays at 4pm on JPR's News & Information Service. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

TROPICAL MANGO SMOOTHIE

(Makes 4 servings)

11/2 cups Plain nonfat yogurt

6 med Strawberries

1 cup Fresh or canned pineapple

1 med Banana

1 med Mango, peeled and sliced

8 oz Orange juice

1 tsp Pure vanilla extract

6 ice cubes

Put all ingredients in a blender. Puree until smooth. Add extra yogurt or orange juice for desired consistency. Serve cold over ice.

Nutrition Facts

Sugar 37.95g

Calories 276.64
Calories From Fat (8%) 22.48
Calories From Protein (11%) 29.57
Calories From Carbs (80%) 222.06
Total Fat 2.58g 4%
Saturated Fat 1.06g 5%
Monounsaturated Fat 0.19g
Polyunsaturated Fat 0.46g
Cholesterol 5.60mg 2%
Sodium 69.57mg 3%
Potassium 1032.76mg 30%
Carbohydrates 60.29g 20%
Dietary Fiber 7.43g 30%

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM KNCA 89.7 FM BURNEY/REDDING KNSQ 88.1 FM MT, SHASTA YREKA 89.3 FM

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following Morning Edition, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on JPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly Echievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

'The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host-

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha



Tune in to *The Thistle & Shamrock* as Fiona Ritchie (above) narrates "The Legend of Deirdre," a tale from Ireland's ancient cycles of mythologies. Photo Credit: Keith Taylor.

Rhythm & News Highlights

Marian McPartland's Piano Jazz

October 1 · Linda Ronstadt at Mechanics Hall in Worcester MA

Grammy winning vocalist Linda Ronstadt has created stellar performances in a number of musical genres. Whether singing pop, country, Latin, or jazz, Ronstadt's crystal clear tone is unmistakable. Ronstadt has recently revisited the American standards that earned her multi-platinum success in the '80s. She joined McPartland in Worcester, Massachusetts for a live *Piano Jazz*, where the two legends had the audience on its feet, with stunning versions of "Lush Life" and "Miss Otis Regrets."

October 8 · Jon Weber at Music Institute of Chicago

The musical mind of Jon Weber is quite amazing! A brilliant player and masterful arranger, he also possesses an encyclopedic knowledge of jazz and American popular songs. Weber joined McPartland at the Music Institute of Chicago for a live taping of *Piano Jazz*, performing Ellington's "Black and Tan Fantasy" and pairing with McPartland for "Let's Fall in Love."

October 15 · Charlie Watts and Tim Ries

Drummer Charlie Watts has been the heartbeat of The Rolling Stones for more than forty years, though his true passion has always been jazz and the blues. Saxophonist Tim Ries is currently playing with the Stones, but as a true jazz journeyman, he's worked with Maria Schneider, Maynard Ferguson, and Phil Woods. On break from the Rolling Stones World tour, Watts and Ries join McPartland to play Reis' arrangement of the Stones' classic "Honky Tonk Women" and the Monk classic "Straight No Chaser."

October 22 · Pledge Drive Special

October 29 · Billy Childs

Pianist/composer/arranger Billy Childs has been carving out new spaces on the jazz landscape, blending elements of classical music with jazz to create what he calls "chamber jazz." His 2005 album, Lyric, was nominated for four Grammys, and picked up two. Childs plays one of the winners, "Into the Light," as well as his Grammy-nominated arrangement of "Scarborough Faire."

The Thistle & Shamrock

October 1 · Ferintosh

The band Ferintosh (fiddler David Greenberg, cellist Abby Newton, and harper Kim Robertson) leads us through a distinctive blend of Celtic and Baroque music sourced from 18th century collections of Scottish airs and dance tunes.

October 8 · Horizons

Tune into sounds that are turning a new generation onto Celtic music. Hear music from flute and whistle player Michael McGoldrick, singer Emily Smith, and piper Stuart Cassells, who played in the film *Harry Potter & the Goblet of Fire* and appeared on an album from glam-rockers The Darkness.

October 15 · Thistlepod

This week, stunning vocals and hot instrumentals from Dick Gaughan, The Whistlebinkies, Susan McKeown, Pete Clark, Kim Robertson, and the debut by Young Traditional Musician of the Year, fiddler Shona Mooney. We've heard samples of all of these in our new biweekly podcast, "Thistlepod" (found at thistle.npr.org); now hear the full versions.

October 22 · Pledge Drive Special

October 29 · A Celtic Tale

Fiona Ritchie narrates "The Legend of Deirdre," a tale from Ireland's ancient cycles of mythologies. The narration is set to an original score by Michael and Jeff Danna, and includes performances on Celtic harp, flute, fiddle, whistle, accordion, mandolin, and Scottish and Irish bagpipes.

New Dimensions

October 1 · Hiking for Dreams to Come True with Jeff Alt

October 8 · Where is Deep Throat When We Need Him? with Joan Felt & John O'Connor

October 15 · Deep Medicine, Deep Healing with William Stewart

October 22 - Pledge Drive Special

October 29 · Conversations with God, With Life, With Ourselves with Neale Donald Walsch



The band Ferintosh performs for listeners on October 1st during The Thistle & Shamrock.

News & Information Service

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

KTBR AM 950

KRVM AM 1280 FUCENE

KSYC AM 1490

KMJC AM 620

KPMO AM 1300

KNHM 91.5 FM

ROSEBURG

VREKA

MT. SHASTA

MENDOCINO

BAYSIDE

LISTEN ONLINE AT www.ijpr.org

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hotbutton national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

> 10:00am-12:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm This American Life

Hosted by talented producer Ira Glass, This American Life documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

> 6:00pm-7:00pm Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am **BBC World Service**

SUNDAYS

5:00am-8:00am BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am BBC World Service

Tuned In From p.3

when analog signals bouncing off of different mountains cause multiple signals to hit your radio's antenna from different directions at minutely different times).

Will HD Radio succeed in the marketplace? The answer will be found in programming. If the choices which HD Radio provides offer nothing more than pale added replications of what is already available on terrestrial analog radio, there's no reason for consumers to purchase new radios (which currently sells for about \$300 but which should come down to about \$150 within a couple of years).

Unlike the commercial radio industry, whose overall audience ratings have been in steady decline for the past decade, public radio audiences have steadily grown in the same period. Even the commercial radio industry is starting to notice that fairly stark statement by America's radio audience. So, public radio must be doing something "right" in the programming arena.

HD Radio provides public radio a new opportunity to extend the range and significance of our programming offerings. Certainly, at JPR we're thinking about how we would use such new capabilities — and we're excited about them.

Is digitization just "hype?" The answer will be made in the programming it newly makes possible.

We'll have more to say about that in the coming months.

Climate From p. 11

years, and currently 44 percent of the electricity consumed in Oregon is hydropower. Although no air pollution is produced, large-scale/high-impact hydropower dams are generally not considered an ideal source of renewable energy. Yes, rain continues to fall and snow continues to melt, but once built, dams destroy natural river courses and fish passages, displace people and wildlife and drown fertile agricultural land. On the other hand, hydropower can be harnessed in a way that is sensitive to waterways, riparian environs and wildlife, and can even be certified as environmentally responsible by the non-profit Low Impact Hydropower Institute. A 4.3 megawatt project at Falls Creek, Oregon in the Willamette National Forest has been low impact certified since 2002.

There is another form of hydropower on the horizon. Waves of water endlessly swell off Oregon's coast, while tides rise and fall on a daily basis. Wave and tidal power harness the ocean's movement by converting offshore kinetic energy to mechanical energy. Similar to wind and solar power, once a facility is built the energy itself is free—no fuel is needed—and it does not release pollution.

The world's first commercial wave farm venture began construction off the coast of Portugal earlier this year. Much closer to home, Ocean Power Technologies recently filed an application with the Federal Energy Regulatory Commission for approval of a 50 megawatt wave energy project off the Oregon coast at Reedsport, beginning with a 2 megawatt pilot project. If approved, it will be the first utility-scale project of its kind in the U.S. Meanwhile, electrical engineers at Oregon State University are also working to develop wave-powered technologies.

Geothermal energy uses hot water and sometimes steam from deep in the earth to turn turbines and create electricity. The water is brought to the Earth's surface through a series of deep wells. Because geothermal emits little air pollution when compared to conventional sources of power such as coal and natural gas, it is a relatively low-impact source of power. Like any power plant, all geothermal projects must be sited with care and caution to prevent

environmental impacts, making sure not to interfere with local hot springs or ground-water. The U.S. currently has about 2,800 megawatts of operating geothermal capacity. Oregon's position on the Pacific ring of fire means that potential geothermal projects are plentiful; here in the Northwest over 130 megawatts are proposed and could be online by 2009 or 2010.

Generating Good, Clean Policy

Oregon is at the forefront of crafting quality policy that drives renewable electricity development. The most powerful piece of clean energy legislation currently in effect is Senate Bill 1149, dubbed "Oregon's Energy Restructuring Law." This legislation explicitly requires that PGE and Pacific Power offer a variety of energy options to consumers: basic service, time of use, and at least one green power choice. As a result, both utilities now offer three green power options to residential customers and small businesses, and at least one green power option for larger commercial and industrial customers. These voluntary programs allow customers to get some or all of their electricity from clean, renewable resources, simultaneously supporting the environment and our regional economy.

SB 1149 also established a public purpose charge that creates investments in energy conservation and renewable energy. It requires PGE and Pacific Power to set aside three percent of their retail electricity sales for these purposes. The nonprofit Energy Trust of Oregon administers these funds to provide a wide variety of services, rebates, incentives and other programs that help homes and business become more energy efficient and invest in renewable power sources.

Governor Kulongoski is ambitiously taking steps to transform Oregon's energy supply by establishing a goal for the state to receive 25 percent of its electricity from renewable energy by 2025. At the core of this effort is the Renewable Energy Action Plan (REAP), which outlines short and long-term goals, legislative initiatives and action items. The Governor's Office and Oregon Department of Energy also formed the Renewable Energy Working Group (REWG), an advisory body of over 30 stakeholders, experts and legislators from across the state, to steer implementation of REAP goals.

The REWG is currently guiding the development of a CONTINUED ON PAGE 34

Ronald Kramer, Executive Director



Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Pacific Power's Blue Sky Program www.pacificpower.net.

Renewable Pioneers Program City of Ashland Conservation Commission www.greenashland.org

Rising Phoenix Biofuels 4543 S. Pacific Hwy · Phoenix, OR

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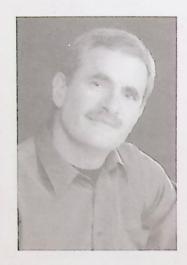
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The Jefferson Exchange with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occassional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on The Jefferson Exchange weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



Recordings

Don Matthews

New Music – Stretching our Ears

or many listeners of classical music, 'new' music can be a problem. As a programmer of so-called classical music, I find it especially challenging as I endeavor to present a wide variety. Art is subjective and one person's favorite piece is just noise to someone else. Think Stravinsky's Le Sacre du Printemps, a piece I love but that may drive you crazy.

At least as far back as the early 14th century, new generations of composers strove to create something new. French composers of that time who were seeking a 'new' sound called their creations, "Ars Nova" (New Art). The term refers to writings of that time in which the young 'punks' self-consciously separated

themselves from the music of their elders.

Composers often seek new ways of expressing musical ideas in form, texture and harmonic language which reflect the times in which they live. It happened again in the early 17th century with "nuove musiche" and there are a number of other instances as well. But I want to focus on two composers who are without a doubt considered mainstream today but were problematic to their contemporaries: Beethoven and Debussy.

Beethoven's late string quartets which are now regarded as the summit of his achievements were for many years after his death deemed incomprehensible to many because of their advanced musical language. He lived in revolutionary times when the old order was crumbling and that fact was reflected even in some of his early compositions. When he moved to Vienna, he went to study with 'Papa' Haydn for a short time but it was soon evident to both men and to audiences and critics that

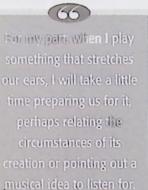
Beethoven was not interested in his father's music.

One of Beethoven's first compositions to shatter the shackles of his predecessors was his Third Symphony, *The Eroica*. It was a composition of unprecedented length and complexity and contemporary audiences found it difficult to grasp. The complexity is derived in part from his use of

smaller melodic fragments or 'motivs' rather than melodies like those of Mozart and others. The simple E flat triad heard at the start of the first movement is subjected to endless variation and development and Beethoven introduces five additional themes and develops all this material throughout the first movement. With

this multitude of themes and the long and complex development, he conceals the formerly clear dividing lines between various parts of the movement and new themes grow imperceptibly out of previous material. In the words of Donald Grout, author of A History of Western Music, "Beethoven was one of the great disruptive forces in the history of music... nothing could ever be the same again".

The changes that Claude Debussy introduced, especially in the harmonic system, also made him one of the most important figures in music. As Beethoven took Classical forms and altered them to the point that he brought about the Romantic period, Debussy took the harmonic language he inherited from the Romantics and changed how it was used to such an extent that he is often called the 'emancipator' of harmony. In his hands, chords, (the building blocks of harmony), are no longer used to shape a musical phrase in a series that outlines a tonal center or key. Instead.



each chord exists in a phrase that is determined more by its 'color' value than by the standard harmonic progression of the 19th century. His harmony comes right out of Wagner's late operas but the way he used it broke all the 'rules'.

Debussy's 'emancipation' of the harmonic system led the way to many changes in succeeding generations of composers. The results, composed mainly after 1920 and even into the 21st century, strike many listeners as incomprehensible. But the music of our time reflects the world we live in as it did for the composers of the 'Ars Nova' and for Beethoven at the end of the 18th century.

Yet how can we approach it so that hearing it is a worthwhile experience? There are things we can do together to make the experience more satisfying. For my part, when I play something that stretches our ears. I will take a little time preparing us for it, perhaps relating the circumstances of its creation or pointing out a musical idea to listen for. It will involve more concentrated listening and maybe even repeated exposure for us to hear 'new' music with a better appreciation, acceptance and perhaps even enjoyment. However, it may also be an uphill climb, in view of recent reports in the news media about 'old' music performed in new ways, i.e. Pachelbel's Canon on electric guitar as heard on NPR's All Things Considered.

I feel strongly that there is a place for new music to be heard for those of us interested in it. But, it may be that a program dedicated to music written after 1920 would be the way to give it a chance. In that way, we, who are interested in stretching our ears, would have a place to go. Stay tuned.

Currently the host of First Concert and The Saturday Morning Opera, Don has also appeared in numerous Rogue Valley theatrical productions including South Pacific and Kiss Me, Kate with Rogue Music Theatre, The Fantasticks and Our Town with Oregon Stage Works, and Camelot and A Little Night Music with the Camelot Theatre.



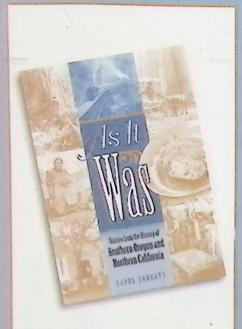
Little Victories

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.





As It Was: Stories from the History of Southern Oregon and Northern California By Carol Barrett

JPR's original radio series As It Was, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original As It Was series in this new book, illustrated with almost 100 historical photographs.

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Theater and the Arts

Molly Tinsley

Murder, Mayhem, Melodrama

avid Edgar's Dr. Jekyll and Mr. Hyde is the third play on the OSF's Bowmer stage this season to hinge on a good man turning bad. In The Winter's Tale, the change happens in the opening act when a mysterious attack of jealousy turns King Leontes, a reasonable husband, father, and friend, into a vengeful monster. The shift occurs early in the second act of *Intimate Apparel*, when Esther's Prince Charming, George, devolves into Prince Con Man. Here the less mysterious cause is economic. Dreaming of fair wages and respect, George has wrangled his way to New York, to discover the only work open to him is the sort of backbreaking slave labor he left behind in Panama. Soon hardship erodes honorable behavior.

In *Dr. Jekyll and Mr. Hyde;* the protagonist's many swings between upright citizen and amoral rogue constitute the whole story, and their obvious cause is chemical: the man's addicted to some mind-altering potion. Why he's driven to take the first dose, and what that means, are the more important questions, about which the play is less clear.

The novella by Robert Louis Stevenson which inspired Edgar's work is a "fine bogey tale," a detective story refracted through the resolute rationalism of Jekyll's friend, the stodgy lawyer Utterson. If anything, Utterson learns at the end, Jekyll's initial motivation in trying the potion was Faustian—scientific curiosity about his own animalistic impulses pushed him to call them up full-strength. But license felt like liberty to this straight-laced Victorian, and he proved unable to resist further forays as Mr. Hyde until finally, gratuitously, he killed a man.

In Edgar's hands this simple story undergoes a complicated overhaul. The Freudian psychology hovering in the zeit-geist of the original has been yanked into the foreground, and with it, the character of Jekyll (James Newcomb), a fragile ego tormented by the conflicting demands of

super-ego and id. Add a sister Katherine (Vilma Silva), with two children, a mysterious eye-patch, and spells of vertigo, and a dead father, who repaid his son's adoration with contempt and actually pioneered the formula for the magical potion. Flesh out the servant Annie (Laura Morache), a runaway from paternal abuse. Perhaps most important, invent a youthful crime, an eruption of brutality so horrific that it blows right out of the water the original portrait of a proper, middle-aged gentleman succumbing to the temptation to cut loose.

The finished product, directed by Penny Metropulos, is good melodrama, certainly theatrical, and the perfect vehicle for a tour-de-force performance by Newcomb, who switches between stiff, obsessive intellectual and lithe, ebullient psychopath with amazing ease. In keeping with the remodeled story, his respectable facade betrays many odd cracks from the start, hinting that his captivation by his father's formula is more a symptom than the cause of his derangement.

Meanwhile Morache brings an appealing blend of ignorance, pluck, and hunger to Annie, not to mention a fine Scottish brogue. As the final spotlight reminds us, the story actually becomes hers. It's not just that she's now pregnant with the Bad Seed. Thanks, presumably, to some miracle of telepathy, she's also carrying Jekyll's crucial back-story, which allows her to serve as his psychoanalyst/exorcist in the end.

It's at this point, when all the clues are supposed to complete the puzzle, that I realize I'm confused. Why, I can't help wondering, did Katherine cover up her brother's early act of violence? It wasn't some mere childish misdemeanor, a boys-will-be-boys offense against propriety, a spurt of insufficiently-tamed greed or lust. We're looking at a vicious near-murder here, yet the victim never told? What does it mean that Jekyll adored a father who detested him? Or that Katherine was content to be the favorite of a

parent she called a fiend? It seems the whole family was insane from the get-go. In which case, the potion doesn't so much release the unknown as revive the known.

So is that why Jekyll goes after the formula, because he wants an excuse to revert to the psychopath he's been pretending he isn't? Is he trying to outdo his fiend of a father in fiendishness? The questions multiply while the scenes between Katherine and Jekyll which might cast light on them are given over to expository small talk and Katherine's cutesy children, neither of whom, curiously, shows signs of carrying on the family tradition of mental illness. There are plenty of broad hints of something in the past, but Silva's relaxed bemusement conveys nothing of its all-inclusive toxicity.

Puzzled and put off by the central characters, I decide I'd best hang onto Annie, the outsider, whose "gameness" led her to consort with madness, and now must confront the germ of it in herself. But finally, Edgar's refurbishing of Stevenson's story seems a little too Victorian: cluttered with lots of dark, heavy furniture and elaborate, non-functional ornament. At first glance it snags curiosity, but try to settle in for a while and it's hard to find a comfortable place to sit.

Postscript for theatre-lovers interested in taking part in the play-making process. Watch for the following:

Richard Moeschl's new play Dawn Chorus will have a public reading at Oregon Stage Works in Ashland, October 10-11. Then the 14th Annual Ashland New Plays Festival takes over that space from October 16-22, offering three playwriting workshops and readings of four diverse new works: The Garden of Dromore by James McLindon of Northhampton, Massachusetts; Why'd Ya Make Me Wear This, Joe? by Vanda of New York, New York; Exit Polls by Daniel C. Beck of Washington, D. C.; and The Heart of the Art by Lydia P. Bruce and Andrew Burns from Natick, Massachusetts.

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Jane Hirshfield

It Was Like This: You Were Happy

It was like this: you were happy, then you were sad, then happy again, then not.

It went on.
You were innocent or you were guilty.
Actions were taken, or not.

At times you spoke, at other times you were silent. Mostly, it seems you were silent—what could you say?

Now it is almost over.

Like a lover, your life bends down and kisses your life.

It does this not in forgiveness between you, there is nothing to forgive but with the simple nod of a baker at the moment he sees the bread is finished with transformation.

Eating, too, is a thing now only for others.

It doesn't matter what they will make of you or your days: they will be wrong, they will miss the wrong woman, miss the wrong man, all the stories they tell will be tales of their own invention.

Your story was this: you were happy, then you were sad, you slept, you awakened.
Sometimes you ate roasted chestnuts, sometimes persimmons.

Jane Hirshfield will read her poems Monday, October 9, 7:00 P.M. at Ashland High School's Mountain Avenue Theatre. Jane Hirshfield is the author of six collections of poetry, including After, Given Salt, Given Sugar (finalist for the 2001 National Book Critics Circle Award, and winner of the Bay Area Book Reviewers Award); The Lives of the Heart: The October Palace; Of Gravity & Angels; and Alaya. She is the author of a collection of essays, Nine Gates: Entering the Mind of Poetry, and editor and co-translator of three collections, Women in Praise of the Sacred: 43 Centuries of Spiritual Poetry by Women; The Ink Dark Moon: Love Poems by Ono no Komachi and Izumi

Shikibu, Women of the Ancient Court of Japan; and Mirabai: Ecstatic Poems. Her work has appeared in four of the past six volumes of The Best American Poetry, and has been featured many times on Garrison's Keillor's The Writer's Almanac, as well as in two Bill Moyers PBS television specials. In 2004, the Academy of American Poets awarded her the 70th Academy Fellowship for distinguished achievement. Jane Hirshfield lives in the San Francisco Bay Area. "It Was Like This: You Were Happy," © Jane Hirshfield, from After (New York: HarperCollins, 2006), first appeared in The New Yorker, and is used by permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, Jefferson Monthly poetry editors 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



ROGUE VALLEY

Theater

- ↑ The Oregon Shakespeare Festival presents a wide variety of shows this month: Shakespeare's The Winter's Tale, The Merry Wives of Windsor, and King John; then there's Oscar Wilde's The Importance of Being Ernest, Dr. Jekyll and Mr. Hyde; William Inge's Bus Stop; Intimate Apparel; and Cyrano de Bergerac. Performances at 1:30 & 8 pm, backstage tours at 10 am. Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.
- ◆ The Camelot Theater presents Ray Bradbury's own adaptation of his classic novel, Fahrenheit 451, thru Nov 5th. With an eye for the future as well as the past, Bradbury's powerful drama is about the inner struggle of Guy Montag, a fireman. \$17 general ∕ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250
- ◆ The Oregon Cabaret Theater presents Return to Planet Lisa thru Nov. 5th. Ashland's own Lisa Koch is back with another amazing evening of outrageously funny characters and delightful music. Once again aided and abetted by the Cabaret's superb musical duo of Darcy Danielson and Jim Malachi, Lisa brings back some favorite characters. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902
- ◆ Oregon Stage Works presents Orphans, by Lyle Kessler, thru Oct. 23rd. The lives of two brothers one a thief, the other a naive boy change forever when a mysterious stranger enters their cloistered world. Not for young children. Thurs-Sat. at 8 pm, Sundays at 2 pm. General \$17 / students \$10. Adults \$17, students \$10. Located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

Music & Dance

 Craterian Performances presents several performances this month:

On Oct. 7th, the Rogue Valley Symphony performs works by Ravel, Rachmaninoff, and Rimsky-Korsakov, featuring pianist Robert Plano. 2005 Cliburn Competition finalist Plano is fast becoming known to North American audiences having won first prize at the 2001 Cleveland International Piano Competition and third prize at the 2003 Honens International Piano Competition in Canada. He has performed throughout North America.

On Oct. 18th, The Ten Tenors take the stage to perform a blend of musical styles (pop, rock, ballads, & opera) with an approach that is wonderfully playful and unstuffy.

On Oct. 21st, Natalie MacMaster appears in SOU's One World Concert Series. Please visit www.oneworldseries.org for more information. SOU Students please note: you will need to present a valid SOU student body



Natalie MacMaster performs at the Craterian Theater in Medford on October 21st and at the Ross Ragland Theater in Klamath Falls on October 25th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

October 15 is the deadline for the December issue.

For more information about arts events, listen to IPR's Calendar of the Arts

card with photo ID to purchase a discounted student ticket. Also, current registration will be checked when you arrive for the concert. SOU Student tickets are not available for online ordering.

On Oct. 26th, Momix: Lunar Sea is back by popular demand! A zany, otherworldly collection of dancer / athlete / gymnast / contortionist / illusionists.

All shows at 8 pm. Ticket prices vary. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

- Gentle Thunder and Eric Alan present a regenerative journey into nature, authenticity and spirit though an integration of live music, meditation, readings and slides on Oct. 13th. Gentle Thunder has performed music for twenty-five years, currently through a Native American flute and hammer dulcimer. Her most recent CD, Beyond Words, also features Grammy-nominated musicians from the R. Carlos Nakai Quartet. Eric Alan uses words and photographs from his book Wild Grace: Nature as a Spiritual Path, to provide meditative readings. 7:30 p.m. Sliding scale, at the door. At the Hidden Springs Wellness Center, 1651 Siskiyou Blvd., Ashland. www.1gentlethunder.com, www.wildgrace.org (541)552-6766.
- ♦ St. Clair Productions presents two shows this month. On Oct. 21st, songwriter Cheryl Wheeler performs her folk music show spiced with a healthy dose of comedy. Nancy and Lisa Spencer open for Wheeler. On Oct. 27th, listen to Tuva singing Huun Huur Tu, perhaps the best known practitioners of throat singing. The performance includes all manner of strange and wonderful instruments to create the music of the Steppes. Both shows at 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at the Music Coop, on-line at www.stclairevents.com or (541) 535-3562.
- ♦ The Siskiyou Institute presents the Roberta Piket Trio in Concert on Oct. 20th. In the time since pianist/composer Roberta Piket returned to her native New York, the New England Conservatory graduate has played professionally as a side-woman with a long list of major jazz musicians, but it is in her work as a composer and bandleader that the depth of her talent becomes most evident.

On Oct. 21st, 11am, Roberta and her trio offer a workshop to demonstrate the ins and outs of performing in a jazz trio. At the Old Siskiyou Barn, off of Hwy 99, Ashland. Events often sell out quickly. Seating and parking are limited and on a reservation only basis. For information, reservations and directions call (541) 488-3869 or e-mail info@siskiyouinstitute.com. www.siskiyouinstitute.com

Chamber Music Concerts will present the American Brass Quintet on Saturday, October 21st at 8:00 p.m. at the SOU Music Recital Hall. Tickets are \$26/\$30, with a special student price of only \$5. Please call 541-552-6154 for tickets, or visit CMC's web site at www.sou.edu/cmc for more information. The program, titled "Five Centuries of Brass," highlights varied and unique brass repertoire from the Renaissance through 2006.

Exhibition

- The Schneider Museum of Art presents "Emblems, Effigies, and Enigmas: The Art of John Buck" thru Dec. 9th. \$2 donation, at Southern Oregon University, Ashland. (541) 552-6245
- AMBUS Contemporary Art presents awardwinning Ashland author, Irene Kai, displaying the intriguing photographs from her new book What Do You See? Her first book Golden Mountain-Beyond the American Dream won 4 national awards. The book showcases 17 of Kai's thoughtful and inspiring black & white photos and text from 4 spiritual traditions to encourage self-reflection and abandoning presumptions. Artist reception: Oct. 13th, 4-7pm. Artist talk and book signing: Oct 14th, 2 pm. Located at 21 N. Bartlett St., Medford, www.AmbusArt.com (541) 245-3800
- · FireHouse Gallery presents "Spirit of the Rogue," a juried exhibit reflecting the Rogue River in conjunction with the Art Along the Rogue Art and Music Festival. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.
- The Wiseman Gallery presents "Captured

Light" by Robert Canaga. Canaga combines new techniques with the very old process of solarplate etching to create images that evoke emotion through subtle changes in color. Located at Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

works by New Yuji Hiratsuka open at Houston's Custom Framing & Fine Art, thru Oct. 4th. Acclaimed for his fantastic figurative chine-colle etchings, Hiratuska's imagery is East/West fusion at its most whimsical. Located at 270 E. Main St., Ashland. (541) 482-1983

Gentle Thunder (above)

and Eric Alan present a

regenerative journey into

Springs Wellness Center in

Ashland on October 13th.

nature at the Hidden



The American Brass Quintet performs at the SOU Music Recital Hall on October 21st at

♦ The City of Grants Pass celebrates Art Along the Rogue on Oct. 7th-8th with a weekend of fun, music, an art show, and street chalk art. This annual music and street painting event takes place in downtown Grants Pass on "H" Street. Free in downtown Grants Pass, Oregon.

Festivals

- Classics of the film noir genre will be shown in "Books Into Film: Classic Film Noir" on Thursdays thru Nov. 2nd. These free programs at the Medford Central Library begin at 7 pm. Located at 205 South Central Ave., Medford. (541) 774-8689.
- The Rogue Independent Film Festival presents the "Wild & Scenic Environmental Film Festival on Tour" on Oct. 7th-8th. Sat. at 7 pm and Sun. 3 pm. \$10/day. At 143 SE

H Street, Grants Pass. (541)



- Riverfront Playhouse presents Solid Gold Cadillac thru Oct. 7th. Located at 1620 East Cypress, Redding. (530) 225-4130
- ♦ BareStage Theatre presents The Women in Black: A Chilling Ghost Story, Oct. 6th-21st. 8 p.m. A spine-chilling thriller after Mousetrap, the second longest running play in London! Then on Oct. 30th, The War of the Worlds

recreates the live radio broadcast before an audience. 8 pm. On the night before Halloween, and on the 68th anniversary of the night that shook the world, BareStage will make a venture into live radio broadcasts with actors and live sound effects in front of an audience with a new telling of the classic radio broadcast. \$25 general admission and include the meal, dessert, beverages and the play. Tickets are available at Francisco's Mexican Restaurant during normal business, online 24 hours a day at www.barestage.com, or at the door. Reservations are recommended. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

Exhibition

 Shasta County Open Studio Tour on Oct. 7th-8th. 10-4 pm. The Open Studio Tour returns, featuring the work of dozens of local artists. Free maps available at the Turtle Bay Exploration Park Visitor Center and at Shasta County Arts Council at Old City Hall. For more information call (530) 242-3151.

OREGON & REDWOOD COAST

Music

- ◆ The Eureka Chamber Music Series welcomes back the Raphael Trio, on Oct. 12th. 7:30 pm. Former winners of the Concert Artists Guild Award at Carnegie Hall, the piano trio performs regularly in the leading concert halls of the United States and abroad. A Meet-the-Artists reception follows the performance. Also, Nikki Einfeld, Soprano, and Thomas Glenn, Tenor, from the San Francisco Opera in concert, Sept. 15th. Opera and Broadway solos and duets and followed by a Meet-the-Artists reception. 7:30 pm. Tickets at the door or through advance purchase at the Calvary Lutheran Church, 716 South Avenue, Eureka (707) 445-9650
- ◆ The Pistol River Concert Association presents contemporary folk singers Steve Einhorn and Kate Power on Oct. 7th. Einhorn and Power run a local folk institution known as Artichoke Music in the Hawthorne district of Portland. Then On Oct. 28th, Tom Russell performs his recent release, "The Man From God Knows Where." All shows at 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

- The Coos Art Museum presents "Works by Oregon Artists," Oct. 20th-Nov. 25th. The People's Choice is voted on during the run of the exhibition. Open (non juried) to all artists residing in Oregon. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online www.coosart.org. (541) 267-3901
- The Humboldt Arts Council presents "Parables or Predictions? New works on environmental issues of California," by Linda MacDonald, Oct. 7th - Nov. 19th. Also the



12th Annual Junque Arte Competition & Exhibition, Oct. 7th-Dec. 3rd. This event is designed to celebrate artistic creativity on the North Coast and heighten the awareness to renewable resources in the art making process, each artwork in this juried exhibition is made from 100% recycled materials.

◆ "Morris Graves & Art of the Northwest," thru Dec. 31st. Artwork from the Humboldt Arts Council's Permanent Collection highlighting the works of Morris Graves and the artists of "The Northwest School." Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278

KLAMATH

Music

◆ The Ross Ragland Theater presents The YellowJackets on Oct. 6th, the RCS Quartet San Francisco on Oct. 19th, and Natalie MacMaster on Oct. 25th. All shows at



Artist Robert Williamson exhibits recent oil paintings from his "Cities" series on Sunday, October 1st at the Medford Dance Center, Sixth and Grape street, Medford.

7:30 pm. At 218 N. 7th St., Klamath Falls. www.rrtheater.org

UMPQUA

Music

- ♦ The Roseburg Community Concert Association presents the Abaca String Band on Oct. 25th at 7:30 p.m. in the. The Abaca String Band performs through the unique instrumentation of an eight-string guitar, mandolin, violin, viola, and double bass. This instrumentation has been a springboard for their own arrangements ranging from Bach to the Beatles, via Mozart and Gershwin. Admittance is by membership. Tickets will be available at the door − \$20.00 for adults and \$10.00 for students. Jacoby Theater at Umpqua Community College, Roseburg.
- ♦ The Fifth End-of-Trail & Apple Harvest on Oct. 7th. Good music, apple tasting, and autumn fun. 10-4 pm. \$5.00 per car. At Applegate House, Yoncalla. (541) 849-3139

Climate From p. 25

renewable energy standard, also called a Renewable Portfolio Standard (RPS). Generally, an RPS incrementally increases the minimum generation requirement of renewables over time, obligating utilities to bring more renewable energy into the supply, and driving more rapid development of new resources. In Washington, an RPS initiative is already underway; over 335,000 signatures were gathered for inclusion of the initiative on this November's ballot. If passed, the measure will require that Washington's larger utilities gradually increase the amount of new renewable resources to supply 15 percent of their mix by 2020.

At the federal level, U.S. policy support for renewables has been intermittent at best, and big-picture policy to regulate greenhouse gasses has been negligible. Even though this nation has the highest per capita consumption of power and emissions in the world, the government has been slow to act on innovative policies that address these issues. Fortunately, several states like Oregon are working to hard to create policies that work.

How to Join the Revolution

The single most powerful action individ-

uals can take to propel renewable energy forward is to buy it. Most Oregonians can choose renewable energy directly through their utilities-across the state over 65,000 homes and businesses have already committed to purchasing clean power! From small co-ops like Douglas Electric Cooperative, to publicly-owned utilities like the Eugene Water and Electric Board, to big investorowned utilities like Pacific Power-many utilities offer programs that allow customers to help build the market for clean electricity through their energy bills. The City of Ashland electric utility also encourages its customers to support renewables through a partnership with the nonprofit Bonneville Environmental Foundation. (See sidebar for a list of regional programs.)

Renewable electricity generally costs a bit more than conventional power. Coal, hydro and nuclear energy have been heavily subsidized by taxpayers for decades, while renewable industries have not enjoyed an equal level of support. So when homes and businesses buy clean power, they not only help make the electrical grid greener, they also voluntarily defray the higher cost. In turn, these pioneers make it higher to utilities, politicians and energy developers that the public wants—and developers demands—clean electricity.

People power will also help build a People power will also help build a clean energy future. Oregonians can affect clean energy future by engaging themselves in positive change by engaging themselves in

the process. What can you do? Get active. Let your utility know that you value renewables and would like to see their clean power commitments grow. Educate yourself, stay informed, spread the word. Make sure political candidates support renewable energy. Support good policy when it arises. Take advantage of solar tax credits and cash rebates. Encourage neighbors and friends to also buy green power. Finally and perhaps most importantly, be energy efficient. By reducing energy demands, you help lighten the energy load and decrease the overall need for more power generation.

There is a global need to create a sustainable energy future. Oregon, with its abundant renewable resources and progressive policy, has the potential to blaze a trail for the nation, accelerate development of a new energy infrastructure and help realize a revolution. Like the agrarian and industrial revolutions of yesteryear, a renewable revolution will have far-reaching benefits for the human race. This powerful transformation will also benefit the planet as a whole.

Paige Prewett is the Southern Oregon outreach consultant for Renewable Northwest Project, a Portland-based nonprofit working to make the Northwest's clean electricity potential a reality.

As It Was

Stories from the State of Jefferson

Grace Sweeney

Dawna Curler

The Americans with Disabilities Act, known as ADA, ensures equal employment opportunities for people with disabilities. If it existed when Grace Sweeney started her career, she may have met her goal in a more direct way.

Grace was born in 1912 with a cleft pallet that affected her speech. One of her greatest desires was to be a teacher, but at that time her speech impairment made her ineligible for a teaching credential. That didn't stop her.

After college graduation in 1934, she returned to her Surprise Valley home in northeast California. There she married, raised four children and wrote a column for the Surprise Valley newspaper. Grace played piano for her church and provided music for weddings, funerals, and graduations. She also shared her musical ability by teaching piano to two generations of local children and she worked with youngsters as a 4-H club leader for nearly forty years.

In 1962, the Cedarville Elementary School was short of substitute teachers – Grace was asked to fill in. She proved herself capable in spite of the impairment and found herself working regularly as a substitute teacher.

Grace Sweeney died in 1990, the year ADA became law, opening closed doors for many people. But Grace Sweeney couldn't wait. She opened her own doors.

Sources: Gooch, Sara. "Grace Steiner Sweeney 1912-1990," The Journal of the Modoc County Historical Society, No. 4, 1992. pp 179-181 and WWW.USDOJ.GOV/CRT/ADA/PUBLICAT.HTM#AU CHOR-ADA44867, Department of Justice ADA Regulations and Technical Assistance and WWW.ADATA.ORG/WHATSADA-HISTORY.HTML, Historical Context of the Americans with Disabilities Act.

An Uncommon Friendship

Dawna Curler

Thousands of native people were displaced as pioneers settled the west. Tipsu Tyee, headman for a group of Shasta Indians living in what is now Ashland,

Oregon was baffled by the "bad behavior" of miners and farmers who encroached upon his territory in the 1850s. In this violent and unsettled time, Tipsu worked toward peaceful settlements of disputes and established an uncommon friendship with a pioneer named Thomas Smith.

They met when Tipsu inquired about Smith's intentions as Smith and three partners planted vegetables and built a cabin on Tipsu's ancestral land. Smith later wrote that the two agreed "to be good people" and "not disturb one another." The whites should leave after one season and were "not to interfere with [Shasta] women and horses." The Shastas would make sure "no bad Indians" stole from the whites.

When other Indians from the south, stole Smith's guns and horses, Tipsu made amends by giving Smith the land the settler cultivated. When Tipsu was seriously injured he went to Smith who healed him. Tipsu saw Smith as a "good brave man" and a confident. As hostilities escalated, Tipsu told his people Smith "had a big heart and must not be killed."

Tipsu's people fled their home in 1853 while Smith stayed on Tipsu's land and raised a family.

Source: Hannon, Nan. "Tipsu Tyee: Last Chief of the Ashland Creek People," Southern Oregon Heritage Today, October 2001 Vol. 3, No. 10. pp. 4-12.

IM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am following the Jefferson Exchange; and during The Jefferson Daily on Classics & News and Rhythm & News.

Feedback

Letter to JPR

I'd like to offer a couple of comments on the September issue of the *Jefferson Monthly*. One concerns a Molly Tinsley assertion (p. 30) and the other is about Susan Landfield's piece on teaching in Thailand (p.4).

My observations are linked however, in that both authors display substantial assurance that what they write deserves no objections.

Miss Tinsley notes "... [war] is also supremely inefficient at accomplishing much of anything—except the pain and suffering of its often innocent victims."

I think many children and grandchildren of European Jews would differ with her. I'd also like her to know my speaking knowledge of German and Japanese is virtually zero. For this I am grateful and I'd wager she is, too.

Miss Landfield's lament about her experiences as a teacher in an international school may have been engendered by real and actual events. However, she seems to assume that all her readers know what an "ugly American" administration might wreak upon herself as well as the tender charges she taught.

She left the post, apparently having been done in by the horrors of "autocratic leadership" yet her reluctance to provide real data makes her plea sound naive. She seems to feel her students were devastated, but one wonders if this international group, many from nations which have experienced true horrors (unlike Miss Landfield's own country) were truly crushed—either by the school's quixotic bureaucracy or her departure.

The slathering of exclamation marks only heightens the hysterical tone. Rhetorical custom holds that the "!" is reserved for spoken dialogue. Alarming material delivered in plain text is supposed to be written skillfully enough to make an impression on its merits.

No, us folks out in the world are not aware that war or international education necessarily unfold as these two writers take for granted.

Hubert Smith Jacksonville, OR

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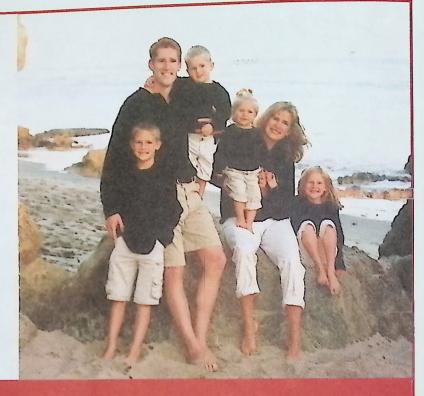


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